

# WHERE HAVE ALL THE GOOD TIMES GONE!

グッド・タイムス

Words & Music by Ray Davies

チューニングについて一言。この曲のギターはノーマルより25~50 cent下げられて(A≒430Hz位)プレイされており、いわば $\frac{1}{4}$ 音下げチューニングである。これはレコーディング時に半音下げの状態であったものを、曲のフィーリングを変えるためにテープ・スピードを上げたためかもしれないが、レコードと合わせてプレイする時は、ピッチに気をつけてほしい。さて、Intro①の前にこの曲はシンバルのサウンドからスタートしているが、これはテープの逆回転などによる効果音と考えてよいだろう。Intro①のギターは、少しヴィブラートがかけられている部分もあるが、ここはアームを使うようにしよう。Intro②からのギターのリフがこの曲のメイン・リフだ。シンプルなリフだが、左手のスライドのテクニ

ックをうまく使うようにして弾きたい。この曲はミディアム・テンポの8ビート・ナンバーであり、ベースやドラムは問題なくプレイできるだろう。ギターは、図の4小節目にあるようなオクターヴ奏法も行っている。ここは5弦など、余計な弦が鳴らないように、左手でしっかりとミュートしながら弾くことがポイントだ。この図の部分は、ボーカルのバックアップでもあるので、ギターは音量をおさえて、少し右手でミュートぎみに弾くようにしよう。図はギター・ソロだ。図の2小節目と6小節目にリズムのキメがあるので、しっかりと合わせるようにしたい。ここはピック・スクラッチやアーミングなど、思いっきりハデにプレイしよう。

(Tuning = Slight Down)

**Intro. 1**

Guitar: N.C. E D(onE) E D(onE)

Bass: N.C. E D(onE) E D(onE)

Drums: Intro (Cymbal)

**Intro. 2**

Guitar: E D(onE) E D(onE) A B A B A

Bass: E D(onE) E D(onE) A B A B A

Drums: Intro

A B A B A A B A

Vocal

All my life I ne-ver stopped To wor-  
 Ma(and)Pa- looked back On all the things-  
 Yester-day was such an ea-sy game

Guitar

Bass

Drums

A B A A B A A B A

Vocal

- ry about a thing-  
 they used to do-  
 For you to play-  
 O - pen up and shout it out-  
 Ne-ver had no mo-ney And theyal  
 Oh but then let's face it Things are  
 Ne-ver try to sing-  
 ways told the truth-  
 eai-er to-day-

Guitar

Bass

Drums

E C#m B A

Vocal

Won-der-in' if I've done it wrong-  
 Dad-dy did n't need no lit-tle toys-  
 Yet you need some bringing down-  
 Will this dep-res-sion last for long-  
 Mom-my did - n't need no lit-tle boys-  
 Yet your feet back on the

Guitar

Bass

Drums

**Vocal** F# [B] A B A B A

ground } Won't you tell me Where have all the good times

**Guitar** S P S S

**Bass** T A

**Drums**

**Vocal** A B A B A B A

go - ne Where have all the good times go - ne Where have all the good times

**Guitar** S S S S

**Bass** T A

**Drums**

**Vocal** A B A to [C] B A B A

go - ne Once we had an ea - sy ride (And) al - ways felt the same —

**Guitar** 2x S S S S

**Bass** T A

**Drums**

[illegible]

The musical score for 'Is That Me' by The Beatles is presented in a four-staff format. The top staff is for the Vocal, with lyrics 'Is that me, oh — hap-py days —'. The second staff is for the Guitar, showing chords and fingerings. The third staff is for the Bass, with fingerings indicated. The bottom staff is for the Drums, with a rhythmic pattern. The score is in the key of D major (two sharps) and 4/4 time. It includes a key signature change to D major at the beginning and a repeat sign with a first ending bracket. The guitar part includes a solo section marked '1H.C Ah' and 'Vib.'.

**D A(onB) D(onE)**

**Vocal**

**Guitar**

**Bass**

**Drums**

**Key Signature:** Two sharps (F# and C#)

**Time Signature:** 4/4

**Chords:** D, A(onB), D(onE)

**Annotations:** Pick Scratch, Harm., Arm

**Vocal**

E D A(onB) D(onE)

**Guitar**

tr. Pick Scratch Harm. Arm

**Bass**

D.S.

**Coda**

A B D E A B A B D(onB) E(onA)

Where have all the good times go - ne Where have all the good times go - ne

**Guitar**

S

**Bass**

0 2 7 2 2 0 2 4

**Drums**

A B A B C# D E A B Only A B A

go - ne Where have all the good times go - ne

**Guitar**

S

**Bass**

0 2 7 2 2 0 7 0 2 4 6 5 7

**Drums**

Repeat & Fade Out

# HANG 'EM HIGH

ハング・エム・ハイ

Words & Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

Introは、ギターだけによるプレイだ。ここで弾かれているリフは、5弦を飛ばしてピッキングしている所以要注意だ。正確なピッキングでリズムが狂わないように注意しよう。テンポも速いが、ピッキングはなるべく力強く行うようにしたい。高音部のフィリ・イン・フレーズに続いてスタートしているベースもリズムがもたつくことのないように、安定したピッキングでプレイしてもらいたい。☐のボーカルは、ほとんどメロディーがなく、どちらかといえば“ラップ”に近いもの。ここは自由に歌ってもらいたい。

☐の後半、1カッコの部分では、ライトハンド奏法も行っている。ここはどの音もピッキングせずに、弦をフレットに叩きつけるようにする、“タッピング”で音を鳴らすようにしよう。チョーキングしながらのライト・ハンド・タッピングや、アームを使っている部分もあるので気をつけてもらいたい。☐のギター・ソロでは、あまり複雑なフレーズは弾いていないが、テンポが速いので勢いの良いプレイを心がけてもらいたい。なお、チューニングは $\frac{1}{4}$ 音程度下げること。

[Tuning = Slight Down]

Intro.

8

© 1982 by VAN HALEN MUSIC / DIAMOND DAVE MUSIC

All rights reserved Used by permission

Rights for Japan administered by WARNER / CHAPPELL MUSIC, JAPAN K.K., c/o NICHION, INC.



B A

Vocal

Guitar

Bass

Drums

B A

Vocal

Guitar

Bass

Drums

D E D B A

Vocal

Guitar

Bass

Drums

1.) Some - where \_\_\_\_\_ he lost cross in \_\_\_\_\_ (a) \_\_\_\_\_ time \_\_\_\_\_ Now  
 2.3.) Lea - ther \_\_\_\_\_ cross his \_\_\_\_\_ tighs \_\_\_\_\_

Vocal

trouble seems to fit him like a glove  
Blast - ing out to the night, his hot hides his eyes

Guitar

Bass

Drums

Vocal

First come first served. he's serving it back (He) tra - vels  
One eye on the road. (a) price upon his head

Guitar

Bass

Drums

Vocal

light with - out (a) pack, with - out love  
One ear to (the) ground, he's listen - ing to the dead

Guitar

Bass

Drums



**B** D D(onC#) C

Vocal: He comes from no - where — Re - turns on his own —

Guitar: (5) 7 7 (4) 7 (3) 3 (3) 9

Bass: (9) (4) (3) 0 0 (3)

Drums: [Pattern]

E E(onD#) to (D) D C

Vocal: They wan - na hang him As he's heading for — the moon Hang - 'em

Guitar: 7 9 9 9 6 9 9 6 5 7 7 (5) 5

Bass: (9) (1) (9) (3)

Drums: [Pattern]

**C** B A

Vocal: high

Guitar: [Pattern] Tapping with R.H. → 2x Vib. 3 12 7 10 12 2x Vib. (7) 5

Bass: 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 2x 2x

Drums: [Pattern]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4.

- Vocal:** The vocal line begins with a whole note chord in the first measure, marked with a "2" and a "C" above it, indicating a second ending or a specific chord. The rest of the vocal line is represented by a single whole note in the second measure, followed by a long rest for the remainder of the piece.
- Guitar:** The guitar part features a complex melodic line with many triplets and sixteenth notes. It includes a section labeled "H + P" (Harmonics and Pedals) and a section labeled "Vib." (Vibrato). The fretboard diagram shows various fret numbers (e.g., 3, 5, 4, 6) and a final measure with a "4" in a circle, possibly indicating a capo or a specific fret position.
- Bass:** The bass line is primarily composed of eighth and sixteenth notes, with some triplet patterns. It includes a section labeled "H + P" and a section labeled "Vib." The fretboard diagram shows fret numbers (e.g., 3, 5, 4, 6) and a final measure with a "4" in a circle.
- Drums:** The drum part is a simple, steady rhythm consisting of eighth and sixteenth notes, providing a consistent beat throughout the piece.

**Blind to Him - self**

**Vocal**

**Guitar**

**Bass**

**Drums**

Chords: D, C#m, F#m

Lyrics: Blind to him - self he's laugh - ing up his sleeve\_\_\_\_\_

**Vocal**

Look - ing back in an - ger they see he is re - lieve

**Guitar**

**Bass**

**Drums**

The musical score for "The Night" by The Beatles is presented in a four-staff format. The top staff is for the Vocal line, with lyrics "Vi - sion of life, child of the night Pass - ing". The second staff is for the Guitar, showing a C#m chord at the beginning and a C chord later. The third staff is for the Bass, and the bottom staff is for the Drums. The score includes various musical notations such as notes, rests, and chord symbols.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4.

- Vocal Staff:** The vocal line begins with a whole note E, followed by a half note G#m (labeled with a '1' above it), and then a whole note G#m. The lyrics "by" are written below the first measure.
- Guitar Staff:** The guitar part features a series of chords and single notes. It includes a 9/7 chord, a 6/4 chord, and a 7/9 chord. The word "Arm" is written below the staff in three locations.
- Bass Staff:** The bass line consists of a series of eighth and quarter notes, including a 4/4 chord and a 7/9 chord. The word "Arm" is written below the staff.
- Drums Staff:** The drum part is indicated by a series of diamond-shaped notes and rests, representing a steady rhythm.

E

B

Vocal

Guitar

Bass

Drums

A

C

G

B

Vocal

Guitar

Bass

Drums

D

E

Vocal

Guitar

Bass

Drums

Chord progressions: D, E

**Vocal**

**Guitar**

**Bass**

**Drums**

Chord progressions: D, A, E

**Vocal**

**Guitar**

**Bass**

**Drums**

Chord progressions: D, A, E

**Vocal**

**Guitar**

**Bass**

**Drums**

D

A

E

Vocal

Guitar

Bass

Drums

D

A

E

Vocal

Guitar

Bass

Drums

D

A

E

D

Vocal

Guitar

Bass

Drums



The musical score for "The Sound of Silence" is presented in a standard four-staff format. The top staff is for the Vocal line, which is mostly silent in this section. The second staff is for the Guitar, showing a complex arrangement of chords and melodic lines, including a prominent 9/7 chord in the first measure. The third staff is for the Bass, featuring a steady eighth-note pattern. The bottom staff is for the Drums, showing a consistent rhythm pattern. The score is divided into measures by vertical bar lines, and the key signature is indicated by three sharps (F#, C#, G#) at the beginning of each staff.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is F# (one sharp), and the time signature is 4/4. The score is divided into four measures. The first measure shows the vocal melody starting on a whole note, followed by a half note and a quarter note. The guitar part features a complex, multi-measure rest in the first measure, followed by a series of eighth and sixteenth notes. The bass part has a whole note in the first measure, followed by a half note and a quarter note. The drums part has a whole note in the first measure, followed by a half note and a quarter note. The score includes a key signature change to F# and a time signature change to 4/4. The guitar part is marked with a "B" and a "7" in the first measure, and a "7" in the second measure. The bass part is marked with a "B" and a "7" in the first measure, and a "7" in the second measure. The drums part is marked with a "B" and a "7" in the first measure, and a "7" in the second measure. The score is labeled with "F" and "A" in the first and second measures, respectively.

First system of musical notation. It includes staves for Vocal, Guitar, Bass, and Drums. The key signature is two sharps (F# and C#). The system is divided into three measures labeled A, B, and A. The Guitar part features a melodic line with a 'C' (chord) and a 'gva' (grace note) in the final measure of section A. The Bass part has a melodic line with a 'C' and a 'gva' in the final measure of section A. The Drums part has a simple rhythmic pattern.

Second system of musical notation. It includes staves for Vocal, Guitar, Bass, and Drums. The key signature is two sharps (F# and C#). The system is divided into three measures labeled A, B, and A. The Guitar part features a melodic line with a 'vib.' (vibrato) and a 'gva' (grace note) in the first measure of section A. The Bass part has a melodic line with a 'C' and a 'gva' in the first measure of section A. The Drums part has a simple rhythmic pattern.

Third system of musical notation. It includes staves for Vocal, Guitar, Bass, and Drums. The key signature is two sharps (F# and C#). The system is divided into three measures labeled A, B, and A. The Guitar part features a melodic line with a 'gva' (grace note) and a 'C' (chord) in the first measure of section A. The Bass part has a melodic line with a 'C' and a 'gva' in the first measure of section A. The Drums part has a simple rhythmic pattern.

**A**

Vocal:

Guitar:

Bass:

Drums:

**D**

Vocal:

Guitar:

Bass:

Drums:

**Coda**

Vocal:

Guitar:

Bass:

Drums:

**F# rit** **F#(onF)** **D.S.** **E** **D** **C#m**

Vocal:

Guitar:

Bass:

Drums:

**high**

Vocal:

Guitar:

Bass:

Drums:

**C#m a tempo**

Vocal:

Guitar:

Bass:

Drums:

# CATHEDRAL

大聖堂

Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

ギター1本だけによる、ソロの演奏だ。サウンドは、ほとんどディストーションさせずに、コーラス系のエフェクターをかけて弾いている。また、弾き方も少し特殊であり、右手はピックを使ってピッキングするのではなく、ほとんどボリューム・ノブをコントロールしているだけのようなのだ。図の部分には、コードをプレイしているものであり、ここでは右手の指で軽くピッキングした後、ボリューム・コントロールでヴァイオリン奏法のようにプレイしている。ここはゆっくと、自由なテンポで演奏してかまわない

だろう。図からのプレイが面白い。ここからはすべて左手のタッピングだけで音を鳴らしており、右手は1つ1つの音をボリューム・コントロールしている。また、ここからはディレイが符点8分音符の長さでかけられており、かなり複雑なフレーズに聴こえるようにしてある。リズムが少しでも乱れると、ディレイの効果が生かされないので、しっかりとテンポをキープするようにしよう。

(Tuning = Slight Down)

A

Cmaj7 F

Cmaj7 B

Cmaj7 F

Cmaj7 B

B

(Volume Play)

Delay (Time = 1/2) →  
Tapping →

20

Vocal

Guitar

Bass

Drums

E<sup>b</sup>

G

B

G

Vocal

Guitar

Bass

Drums

Vocal: D F C G

Guitar: *(Fingerings: 5 7 7 7 7 7, 8 10 10 10 10 10, 3 5 5 5 5 5, 3 4 5 3 4 5 3 5)*

Bass: *(T A B)*

Drums: *(T A B)*

Vocal: B E<sup>b</sup> G B

Guitar: *(Fingerings: 2 4 4 4 4 4 2 4, 6 8 8 8 8 6 8, 10 12 12 12 12 10 12, 14 16 16 16 16 16)*

Bass: *(T A B)*

Drums: *(T A B)*

Vocal: C D E

Guitar: *(Fingerings: 15 17 17 17 17 17, 17 19 19 19 19 19, 19 21 21 21 21, 21 21 21 21 21 21, 21 21 21 21 21 21)*

Bass: *(T A B)*

Drums: *(T A B)*

*(gva) →*

*(gva)*

N.C.

Vocal

Guitar

Bass

Drums



# SECRETS

シークレット

Words & Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

この曲では、ギターやベースが半音下げたチューニングでプレイしている。実際のキーは、譜面のものより半音下がっているわけだ。上段のGuitar 1は、12弦のエレクトリック・ギターを使って弾かれている。そのサウンドはクリーンなものだが、少しコーラス系のエフェクターをかけているようだ。また、12弦ギターを使わずにハーモナイザーなどのエフェクターで同様の効果を出してもよいだろう。この曲では、リズムに気をつけてもらいたい。譜面の8分音符はすべて3連符のノリになっているのだ。Intro①の部分などは2拍3連のリズムが続いているので、正確なリズムでプレイするようにしよう。なお、この部分、ガイド・リズムとして、スティックを打ち鳴らすようなクリック音が3連符で入れられている。Intro②から弾かれているリフがこの曲のメイン・リ

フだ。ここでギターの譜面にスタックートのつけられている音は、右手で弦をミュートしながらピッキングするようにしよう。□はギター・ソロだ。下段のGuitar IIがソロを弾いているものだが、これはノーマルなエレクトリック・ギターを使い、ディストーションさせたサウンドでプレイしている。□の4小節目は、ライトハンド奏法によるプレイだ。ここは左手で1音半のチョーキングをしながら、そのオクターヴ上を右手で押えているものだ。同様のプレイは、□の9～10小節目でも行っており、ここは音程に気をつけて弾くようにしよう。この曲の一番最後に出てくるタッピング・ハーモニクスは、ライトハンドで弦を押えるのではなく、軽く叩くようにしてハーモニクス音を鳴らすテクニックだ。タブ譜のカッコ内の数字が右手でタッピングする位置だ。

Intro. 1 A (Tuning = Half Step Down)

Vocal

Other

Guitar I  
< 12 strings Gt. >

Guitar II

Bass

Drums  
Click ( 3 )

## Intro. 2

D

A(onD)

C(onD)

G(onD)

24

Vocal

Other

Guitar I

TAB

Bass

Drums

D

A(onD)

C(onD)

G(onD)

Vocal

Other

Guitar I

TAB

Bass

Drums

**Section 1**

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

She ain't wait - ing fill She gets old - er Her feet are mak - ing tracks in the  
 She comes like the Sec - ret wind She's as strong as the moun - tains Walks  
 The ques - tion is not does love exist But when she leaves where

Chords: D, A(onD), C(onD), G(onD)

**Section 2**

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

— win - ter snows She got a rain - bow that touch - es her shoul - der  
 tall as (the) trees She been there be - fore, She'll ne - ver give in  
 she goes I got the feel - in' She don't know ei - ther

Chords: G(onD), D, A(onD)

A(onD) C(onD) 3 G(onD) to **B** G(onC) G(onB)

She be head-ed where the thun - der rolls  
 She'll be gone to-mor - row like the si - lent breeze  
 Wait like the wind, watch where she blows

1.2.) Oh oh oh, she

Vocal: Treble clef, key of D major. Chords: A(onD), C(onD), G(onD), **B**, G(onC), G(onB).  
 Other: Treble clef, key of D major. Chords: A(onD), C(onD), G(onD), **B**, G(onC), G(onB).  
 Guitar I: Treble clef, key of D major. Chords: A(onD), C(onD), G(onD), **B**, G(onC), G(onB).  
 Guitar II: Treble clef, key of D major. Chords: A(onD), C(onD), G(onD), **B**, G(onC), G(onB).  
 Bass: Bass clef, key of D major. Chords: A(onD), C(onD), G(onD), **B**, G(onC), G(onB).  
 Drums: Bass clef, key of D major. Chords: A(onD), C(onD), G(onD), **B**, G(onC), G(onB).

G(onB) G(onB<sup>b</sup>) A G(onC) G(onB)

— got that rhy - thm Got that rhy - thm of the road, ah Oh oh oh,

Vocal: Treble clef, key of D major. Chords: G(onB), G(onB<sup>b</sup>), A, G(onC), G(onB).  
 Other: Treble clef, key of D major. Chords: G(onB), G(onB<sup>b</sup>), A, G(onC), G(onB).  
 Guitar I: Treble clef, key of D major. Chords: G(onB), G(onB<sup>b</sup>), A, G(onC), G(onB).  
 Guitar II: Treble clef, key of D major. Chords: G(onB), G(onB<sup>b</sup>), A, G(onC), G(onB).  
 Bass: Bass clef, key of D major. Chords: G(onB), G(onB<sup>b</sup>), A, G(onC), G(onB).  
 Drums: Bass clef, key of D major. Chords: G(onB), G(onB<sup>b</sup>), A, G(onC), G(onB).

G(onB)                      G(onB<sup>b</sup>)                      A

Vocal: she get cra - zy      1.) Wo-man get 1.2.) cra - zy      if she can't go      Oh, but —

Other: —

Guitar I: —

Guitar II: —

Bass: —

Drums: —

Vocal: she just      look-in'      good —      look-in'      good —      You      know —

Other: —

Guitar I: —

Guitar II: —

Bass: —

Drums: —

1                      2                      C                      F

**Vocal**

— her Some - times, you got — to run — You

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

run-nin' blind, but She'll jump the gun

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**



A B<sup>b</sup> F G B<sup>b</sup> C D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S.

Coda

D F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Arm

1H.C

Tapping with R.H.

D C D



This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal. The score is divided into three sections: A, B<sup>b</sup>, and F. The guitar part is written in standard notation with tablature and includes various techniques such as palm muting (P), harmonics (H), and bends. The bass part is written in standard notation. The drums part is written in standard notation with a 4/4 time signature. The vocal part is written in standard notation. The score includes a key signature of one sharp (F#) and a 4/4 time signature.

[illegible]

G(onD)

D

A(onD)

Vocal

of the road — Oh — oh — oh, — she get cra - zy

Other

Guitar I

Guitar II

Bass

Drums

A(onD)

C(onD)

G(onD)

Vocal

Wo-man get cra - zy (if) she can't — go — Oh, — oh, —

Other

Guitar I

Guitar II

Bass

Drums

A(onD) C(onD) G(onD)

Vocal

I'm look - in' good, \_\_\_\_\_ oh \_\_\_\_\_ yes \_\_\_\_\_

Other

Guitar I

Guitar II

Bass

Drums

C rit. G(onB) G(onB<sup>b</sup>) D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Tapping Harm.

Tapping Harm.

# INTRUDER

イントルーダー

Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

この曲は、次の「オー・プリティ・ウーマン」に続く前奏曲というべきものだ。かなりフリー・スタイルの演奏ではあるが、ドラムは8ビートのリズム・パターンを叩いており、しっかりとテンポをキープしながら演奏しよう。この曲では、シンセサイザーも使われている。そのサウンドは、ディストーション・ギター風のものではあるが、アナログ・シンセらしい、少し昔風のサウンドといってもよいだろう。ギターやベースは半音下げたチューニ

ングで弾かれており、シンセなども実際の音程は譜面のものよりも半音低くなっているので注意してもらいたい。ギターは、ピック・スクラッチや、フィード・バック音などをほとんどフリー・スタイルで鳴らしており、あまり譜面にこだわらずに自由に演奏してよいだろう。また、アーミングも多用しているが、これは思いきり激しく、大きく音を変化させるようにしよう。

(Tuning = Half Step Down)

N.C.

E

< Synth. >

Pick Scratch →

Pick Scratch →

B<sup>b</sup>

© 1982 by VAN HALEN MUSIC / DIAMOND DAVE MUSIC

All rights reserved Used by permission

Rights for Japan administered by WARNER / CHAPPELL MUSIC, JAPAN K.K., c/o NICHION, INC.



Other: E B<sup>b</sup>

Guitar: (Pick Scratch) Feed Back & Arm

Bass: T A B

Drums: [Drum notation]

Other: B<sup>b</sup> E

Guitar: [Guitar notation]

Bass: [Bass notation]

Drums: [Drum notation]

Other: E B<sup>b</sup>(onE) E

Guitar: [Guitar notation]

Bass: [Bass notation]

Drums: [Drum notation]

Other: E B<sup>b</sup>(onE)

Guitar: (Feed Back & Arm) Pick Scratch & Feed Back

Bass: % % % % %

Drums: % % % % %

Other: B<sup>b</sup>(onE) E

Guitar: Pick Scratch Arm

Bass: % % % % %

Drums: % % % % %

Other: E B<sup>b</sup>

Guitar: 8va Harm. Harm. Arm

Bass: % % % % %

Drums: % % % % %

Other

E

B<sup>7</sup>

(8va Harm.)

Feed Back & Arm →

Guitar

(Harm.)

Feed Back & Arm →

Bass

Drums

Other

B<sup>7</sup>

E

Guitar

Bass

Drums

Other

E

(Feed Back & Arm)

Guitar

(Feed Back & Arm)

Bass

Drums

# (OH) PRETTY WOMAN

オー・プリティ・ウーマン

Words & Music by Roy Orbison and Bill Dees

ロイ・オービソンが64年に放った大ヒット曲のカヴァーだ。イントロと1〜4小節目のギターは、アルペジオ風に弾いているもので、コードを弾くように音を残しながら弾こう。ここでは6弦2フレットを親指で押えてしまえば、コード・チェンジのたびに指を動かす必要はない。イントロ5小節目からは、右手のミュートをうまく使って、スタッカートで弾いている。また6小節目では、ピッキング・ハーモニクスで弾いた音をアームを使ってヴィブラートをかけるといったテクニックも使っている。全体を通してギターのサウンドは、少しナチュラルなディストーションのかけられたものになっているが、コーラス系のエフェクターも使われ

ているようで、このサウンドはバッキングなどでのアルペジオ・フレーズに効果的なようだ。□の直前で弾かれているGt.2のフレーズは、クリーンなサウンドでのオクターヴ奏法だ。Gt.2はこの部分だけしか弾かれておらず、このフレーズをGt.1に取り入れるか省略するかすれば、ギターは1本だけで十分だ。この曲のベースやドラムもテクニック的にはほとんど問題なく、いたってシンプルなものだ。テンポも演奏しやすいミディアム・テンポであり、落ち着いてプレイできるだろう。この曲ではボーカルやコーラスに力を入れて、歌をじっくりと聴かせるようにしよう。

38

(Tuning = Half Down)

Intro.

The musical score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score includes an Intro section with a key signature change to two sharps (F# and C#). The guitar parts are written in standard notation with tablature below. The bass part is written in standard notation. The drums part is written in standard notation with a key signature change to one sharp (F#).

E

Vocal

Guitar I

Pickin' Harm.

Arm. vib.

Arm.

Woh

Guitar II

Bass

Drums

39

E

Vocal

Guitar I

Guitar II

Bass

Drums

Pre - ty

A

**Vocal**

wo - man walk ing down the street — Pre - tty wo - man the kind I'd  
 wo - man won't you par - don me — Pre - tty wo - man I could - n't  
 wo - man don't — walk on by — Pre - tty wo - man don't —

**Guitar I**

**Guitar II**

**Bass**

**Drums**

40

**Vocal**

like to meet — Pre - tty wo - man,  
 help but see — Pre - tty wo - man,  
 make me cry — Pre - tty wo - man,

I don't be - lieve you, — it must be  
 Oh you look love - ly — a - s can

**Guitar I**

**Guitar II**

**Bass**

**Drums**

[B]

**Vocal**

E

true No one can look as good as you  
 be A - re you lone - ly just like me

**Guitar I**

TAB: 0 2 0 3 4 3 4 0 0 3 4 2 3 0 0 3 4 2 4 2 1 2 0 0 4 2 0

**Guitar II**

G.I. (2x) tr

**Bass**

TAB: % % % 7 7 6 9 7 11 9 7

**Drums**

% % %

**Vocal**

E

mer-cy Ah—

1. Pre-tty

2. E

**Guitar I**

TAB: 0 0 0 0 4 2 0 4 2 0 0 0 0 4 2 0 0 0 0 4 2 0

**Guitar II**

TAB: % % % %

**Bass**

TAB: % % % %

**Drums**

% % % %

**Vocal**

**C** Dm G C C(onB) C(onA) Am

Pre - tty wo - man, stop a while — Pre - tty wo - man talk a while —

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

Dm G C F

Pre - tty wo - man give your smile — to me —

**Guitar I**

**Guitar II**

**Bass**

**Drums**



Chords: Dm G C C(onB) C(onA) Am

Vocal: Pre - tty wo - man yeah yeah yeah — Pre - tty wo - man look my way —

Guitar I: (TAB) 0 2 3 1 0 3 3 0 0 3 3 0 3 0 1 2 0 1 0 2 2 4 5 3 5

Guitar II: (TAB) — — — —

Bass: (TAB) 0 0 3 2 0 0 0 2 0 4 1 3 2 2 2 0 2 4 2 4 2

Drums: (TAB) — — — —

43

Chords: Dm G C A

Vocal: Pre - tty wo - man say you'll stay — with me — 'Cause I —

Guitar I: (TAB) 2 0 2 0 1 3 0 3 3 0 0 3 3 3 0 5 5 2 2 0 2

Guitar II: (TAB) — — — — 9 9 7 7

Bass: (TAB) 0 0 2 3 4 0 0 5 4 3 3 0 0

Drums: (TAB) — — — —

Chords: F#m, D, D, E

Vocal: need you need you to night

Guitar I: [F#m] [D] [D] [E]

Guitar II: [F#m] [D] [D] [E]

Bass: [F#m] [D] [D] [E]

Drums: [F#m] [D] [D] [E]

Chords: E, D

Vocal: Pre - tty don't

Guitar I: [E] [D]

Guitar II: [E] [D]

Bass: [E] [D]

Drums: [E] [D]

D.S.

E

Vocal

walk a - way — yeah — O - kay —

Guitar I

Guitar II

Bass

Drums

45

E

Vocal

if that's the way it must be O - kay I guess I'll

Guitar I

Guitar II

Bass

Drums

E

Vocal

go on home, — it's late — There'll be to - mo - row night, but wait what do I

Guitar I

Guitar II

Bass

Drums

E

Vocal

see — She's walk - ing back to

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Arm. Vib.

Pick Scratch

E

Vocal

me

Guitar I

Arm.

Arm.

Guitar II

Bass

Drums

47

Vocal

Oh, oh pre - tty wo - man

Guitar I

Guitar II

Bass

Drums

# DANCING IN THE STREET

ダンシング・イン・ザ・ストリート

Words & Music by William Stevenson, Marvin Gaye and Ivy Hunter

オリジナルはモータウン系の女性コーラス・グループ「マーサ&パンデラス」が64年に放った大ヒット曲だが、ヴァン・ヘイレンの場合は後に「キンクス」がカバーしているの、そちら経由だろう。このヴァン・ヘイレン・ヴァージョンでは、シンセによるシーケンサー的なフレーズを前面に押しだしている。これは手弾きでもかまわないが、やはりシーケンサーを使った方が、きれいな16分音符を演奏できるだろう。リズムは16ビートであり、ドラムが叩くカウベルの音が印象的だ。譜面ではハイハットの位置に、Cの印で書かれているのがカウベルの意味だ。ギターは、シンセと同様なフレーズも弾いているが、まったくのユニゾンではなく、ピッキング・ハーモニクスやチョーキングを使って、少しアソビの音も加えている。ペースのパターンは休譜によるフレーズの間をうまく使ったものだ。ドラムのハイハットは両手を使

って叩けば問題はないのだが、問題はカウベルだ。レコードでは、このカウベルの音はオーバー・ダビングによると思われる。譜面では、ドラマーが叩けるようなパターンとしてコピーしてあるが、テクニク的にどうしても難しい部分もあるだろう。その辺は各自工夫して、パターンを少し変えたりしてもらいたい。図では16小節のギター・ソロがある。ここでは細かいリズムの音譜も多いが、チョーキングやハンマリング、プリングなどの左手のテクニクを使って、安定したフィンガリングで弾くようにしよう。なお、譜面はシンセのみ実音で書かれており、他は半音下げチューニングに対応して記譜されているので注意。ノーマル・チューニングでプレイする時は、タブ譜の数字をすべて1つ下にずらして弾くとよいが、どちらにしても難易度は変わらない。

48

(Tuning = Half Down)  
Intro.

The musical score is arranged for six parts: Vocal, Other (Synth.), Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat major/D minor). The time signature is 16 beats. The score includes a 16-measure guitar solo and a drum pattern with cowbell.

Vocal: E<sup>2</sup>

Other: (D) <Synth.>

Guitar I: T A B

Guitar II: T A B

Bass: T A B

Drums: (C = Cowbell)

**[A] E<sup>b</sup>7 D<sup>b</sup>7**

Vocal: Woo — Ah — Yeah

Other: (D7) (C7)

Guitar I: — — — —

Guitar II: — — — —

Bass: — — — —

Drums: — — — —

**E<sup>b</sup>7 D<sup>b</sup>7**

Vocal: — — — —

Other: (D7) 4 (C7)

Guitar I: — — — — (Ph) (Ph)

Guitar II: — — — —

Bass: — — — —

Drums: — — — —

**[B] E<sup>b</sup>7**

**D<sup>b</sup>7**

Vocal: Call - ing out \_\_\_\_ a - round the world \_\_\_\_ Are you rea - dy for a brand new beat?

(D7)

4 (C7)

Guitar I

Guitar II

Bass

Drums

**D<sup>b</sup>7**

**E<sup>b</sup>7**

Vocal: Sum - mer - s' here \_\_\_\_ and the time is right \_\_\_\_ For

(C7)

(D7)

4

Guitar I

Guitar II

Bass

Drums

Ph

Ph

H.C D

H.C D

4

4



**Vocal**

$D^b7$   $E^b7$  We'll be dan -

dan - cing — in the street They're dan - cin' in Chi - ca - go —

(C7) 4 (D7)

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

$E^b7$  cing — Dan - cing in the street —

Down in New Or - leans — Up in New York Ci -

(D7) 4

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

E<sup>b</sup>7C A<sup>b</sup>7

Vocal

- ty Dan-cing in the street All we ne-ed is mu - si - c s - we - et

(D7) (G7) *8va*

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

A<sup>b</sup>7 sweet sweet

mu - sic

sweet mu - sic

e - very

where oh

mu - sic

There'll be

mu - sic

c - very

where

There'll be

(G7)

(8va)

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

**Vocal**  $E^b7$  oh

swin - gin', sway - in', re - cords play - in' Dan - cing in the street

**Other** (D7)

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**  $E^b7$  (D)  $G7$  oh doesn't mat - ter what you we - ar just as

**Other** (D7) (F#7)

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

Cm7 F7

long as you are there — Come on e - very guy — grab a girl —

**Other**

(Bm7) *gva* → (E7)

**Guitar I**

C D C D

**Guitar II**

**Bass**

**Drums**

**Vocal**

B<sup>b</sup>7 to E<sup>b</sup>7

E - very whe - re round the world — The'll be dan - cin' —  
D.S.) round the world — (D7)

**Other**

(A7) *gva* → (D7)

**Guitar I**

Ph C D Ph

**Guitar II**

Arm Arm

**Bass**

**Drums**

**Vocal**  $E^b7$  Oh

They're dan-cing in the street It's just an

**Other** (D7)

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**  $E^b7$  oh

in - vi - ta - tion across the na - tion A chance for the folks to meet

**Other** (D7)

**Guitar I**

**Guitar II**

**Bass**

**Drums**

56

**Vocal**

$E^b7$

There'll be laugh - in' sing - in' mu - sic swing - in'

**Other**

(D7)

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

$E^b7$

Dan - c - ing in the street Phi - la - del - phia, Pa., —

**Other**

(D7)

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**  $E^b 7$  Dan-cing in the street —  
Bal ti - more and D. C. — now — Can't for-get the Mo - tor Ci -

**Other** (D7)

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**  $E^b 7$  Dan-cing in the street —  
- ty All we ne-ed — is mu -

**Other** (D7)

**Guitar I** H P H P

**Guitar II**

**Bass**

**Drums**

**Vocal** Coda  $E^b 7$

**Other** (D7)

**Guitar I**

**Guitar II**

**Bass**

**Drums**

E<sup>b</sup>7

Vocal

Other (D7)

Guitar I

Guitar II

Bass

Drums

G E<sup>b</sup>7

A<sup>b</sup>7

Vocal

Other (D7) (G7)

Guitar I

Guitar II

Bass

Drums



**System 1**

Vocal:  $A^b7$   $E^b7$

Other: (G7)  $(8va) \rightarrow$  (D7)

Guitar I: 11 13 11 13 13 13 13 11

Guitar II: H.C D P H  $\downarrow$  P P S 1H.C  $\downarrow$  P P S H P

Bass: 4 4 4 4 4 4 4 4

Drums: x x x x x C C C C C x x x x x C C C C C

**System 2**

Vocal:  $A^b7$  G7

Other: (G7)  $8va \rightarrow$  (F#7)

Guitar I: 4 4

Guitar II: S H.C D P H.C D P H.C  $8va$  H P H.C D C H.U  $\downarrow$  C H.U

Bass: 4 4 4 4 4 4 4 4

Drums: x x x x x C C C C C x x x x x C C C C C

60

G7 Cm7

Vocal

(F#7) (Bm7) *gva* →

Other

Guitar I

Guitar II

Bass

Drums

F7 B<sup>b</sup>7

(E7) (A7) *gva* →

Guitar I

Guitar II

Bass

Drums

Detailed description: This page contains a musical score for a rock band, spanning measures 60 to 62. The score is arranged in a system with six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature has two flats (Bb and Eb). The first system (measures 60-62) features a G7 to Cm7 chord progression. The Vocal part has a melodic line with a glissando (gva) in measure 61. The Other part plays a steady eighth-note pattern. Guitar I and II have complex lead lines with various techniques like triplets, bends, and harmonics. The Bass part provides a rhythmic foundation with eighth notes and rests. The Drums play a consistent rock beat. The second system (measures 63-65) features an F7 to Bb7 chord progression. The Vocal part continues with a melodic line and a glissando in measure 64. The Other part continues its eighth-note pattern. Guitar I and II have more complex lead lines, including a double stop in measure 64 and a bend in measure 65. The Bass part continues with eighth notes and rests. The Drums play a consistent rock beat.

**B<sup>7</sup>** H **E<sup>b</sup>7**

Vocal: ———— Dan - cin' they're dan-cing in the street —

(A7) (gva) (D7)

Other: ————

Guitar I: ————

Guitar II: **D H U** **D H U** Pick Scratch (gva) Pick Scratch

Bass: ————

Drums: ————

Vocal: **E<sup>b</sup>7** Dan-cing in the street ———— Dan-cing in the street —

Way down in L. A. ———— e - ve - ry - day —

(D7)

Other: ————

Guitar I: ————

Guitar II: ————

Bass: ————

Drums: ————

62

**Vocal**  
E<sup>7</sup>  
Dan-cing in the street — Oh —  
— they're dan cing in the street — San Fran - Cis - co wa -

**Other**  
(D7)

**Guitar I**

**Guitar II**

**Bass**  
H  
H

**Drums**

**Vocal**  
E<sup>b</sup>7  
oh oh  
- y they do it e - ve - ry - day — now A-cross the O-cean blue

**Other**  
(D7)

**Guitar I**

**Guitar II**

**Bass**  
H  
H

**Drums**

Fade Out

# LITTLE GUITARS

リトルギター

Words & Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

この曲のイントロ部分は、アコースティック・ギターによるソロ演奏だ。スパニッシュ・スタイルのギター・ソロであり、使われている楽器は、クラシック・ギターと呼ばれるようなタイプのものだ。この曲では半音下げたチューニングで演奏されているが、このイントロ部分のギターは、カポタストを3フレットにつけて弾かれている。もしもノーマル・チューニングで弾くのならカポタストを2フレットにつければ同じキーになるだろう。この部分はピックを使わず、指を使ってのピッキングだ。Introの7小節目からのトレモロ・ピッキングは、右手の人差指、中指、薬指、それに小指を使ってピッキングし、低音部のメロディーを親指を使って弾いているのだ。これはフラメンコ・ギターなどでよく使わ

れる演奏スタイルだが、かなり高度なテクニックを要求されるものだ。図からは、エレクトリック・ギターによるプレイだ。図前半のリフではチョーキングのテクニックをしっかりと行い、音をなめらかにつなげるように弾こう。なお、ギターのサウンドは、ナチュラル・ディストーションに少しコーラス系のエフェクターがかけられたものになっている。図のバッキングは、ピックの他、指も使ってピッキングしているようだ。ここはスタッカートで、音を短く切るように弾こう。図で弾かれているギター・ソロは、ボトルネック・バーを使ったスライド奏法だ。ギター・サウンドはナチュラルなものだが、少しディレイをかけて広がりのあるサウンドを作り出しているようだ。

( Tuning = Half Step Down )

Intro (Tempo Rubato)

N.C.

The musical score is arranged for a six-piece band. The staves from top to bottom are: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (Bb) and the time signature is 4/4. The score begins with a 'Vocal' staff containing a whole rest. The 'Other' staff also contains a whole rest. The 'Guitar I' staff features a complex melodic line with many triplets and slurs, accompanied by a 'Spanish Gt. Capo: 3' instruction. The 'Guitar II' staff contains a whole rest. The 'Bass' staff contains a whole rest. The 'Drums' staff contains a whole rest. The score is divided into measures by vertical bar lines, with some measures containing multiple bar lines indicating a repeat or a specific rhythmic pattern.

© 1982 by VAN HALEN MUSIC / DIAMOND DAVE MUSIC

All rights reserved Used by permission

Rights for Japan administered by WARNER / CHAPPELL MUSIC, JAPAN K.K., c/o NICHION, INC.

N.C.

(Fast)

64

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slow)  
N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

8va, Harm.

(Spanish Gt. Capo: 3)

Harm.



**A** N.C. F#m

Vocal

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

PHC PHC

7 6 7 7 4 6 4 7 7 6 4 7 4 4

F#m

Vocal

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

PHC H.C PHC PHC H.C PHC

7 6 7 7 4 6 4 7 7 6 6 7 7 7 6 7 7 4 6 4

4 4

The musical score is arranged in six staves, each with a system of three lines (treble, middle, and bass clef). The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into five measures. Above the first four measures, the vocal parts are indicated by the notes B(onF#), D(onF#), F#, C#(onF#), E(onF#), B(onF#), and D(onF#). The Guitar I part features a complex arrangement of chords and a solo in the fourth measure. The Bass part provides a steady rhythm with a mix of eighth and sixteenth notes. The Drums part includes a variety of drum sounds, including snare, kick, and cymbal, with some measures featuring a double bass drum pattern.

B F# B(onA)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

69

B(onA) D# A(onC#)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

70

**Chorus**

**Vocal**

C#sus4 C# **B** F# E

Se - no - ri - ta I'm in trou - ble a - gain And I can't get free  
I can see you don't know which way to turn But the sun still shines

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

E (Se - no - ri F# ta)

You're ex - act - ly what the doc - tor or - der - ed Come on,  
Don't you know that you can dance with me

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**E** **C** **A**

Vocal: talk to me ——— 1.3.) Can't crawl be - fore I'm  
A ny - times ——— 2.) You say you're lone - some, just

Other: ———

Guitar I: 4 4 2 2 4 2 5 2 2 2

Guitar II: ———

Bass: 4 4 0 2 4 0 0 0 0 0 0 0 0

Drums: % % %

**A**

Vocal: out of the woods — (But) There's ex - cep - tions to the rule  
get - ing by — But you turn your eyes from me

Other: ———

Guitar I: 4 4 5 6 7 0 2 2 4 4 5 6 7 4 4 4 5 6

Guitar II: ———

Bass: % % %

Drums: % % %

C#sus4                      C#                      C#sus4                      C#

Vocal: Se - no - ri ta, do you need a friend I'm in love with you  
 Please se - no - ri - ta be - fore you fly 'Cause you've got me

Guitar I: P H P H P  
 Bass: 4 4 4 4 2 2 4 4 4 4 3 1 3  
 Drums: 1 2 3 4 5 6 7 8 9 10 11 12

72

1.2.) Catch as catch, catch as catch 1.2.) can A - ny - bo - dy in their right mind  
 3.) can When I see you I hear lit-tle gui-tars

D.S. 2 time tacet →  
 D.S. 2 time only Pick Scratch  
 D.S. 2 time only Pick Scratch

**Vocal** E F# E

could see It's you and me

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** F# E

Woo woo

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**[F] 2 F#**

Vocal: could see \_\_\_\_\_ You and \_\_\_\_\_ me \_\_\_\_\_

Other: \_\_\_\_\_

Guitar I: \_\_\_\_\_

Guitar II: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

**Coda 1** **[G] C#sus4 C# C#sus4 C# [H] B**

Vocal: Sing to \_\_\_\_\_ me \_\_\_\_\_

Other: \_\_\_\_\_

Guitar I: \_\_\_\_\_

Guitar II: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

Bottle Neck →

Bottle Neck →

D.S.1



Chord progression: B C#sus4 C# B

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with notes and fret numbers: 4 7 4 4 2 6 4, 7 6 6 7 7 4 7, 7 6 4 4, 7 4 6 6 7 4, 4 7 4 4 6 4 4]

Guitar II: [Staff with notes and fret numbers: 6 6 6 6 6 6 6, 14 12 12 12]

Bass: [Staff with notes and fret numbers: 2 4 4 4 4 4 4, 6 6 6 6 4, 2, 4 4 2 2 4 4 4]

Drums: [Staff with drum notation]

Chord progression: C#sus4 C# I B

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with notes and fret numbers: 7 6 6 7 7 4 7, 7 6 4 4 6 4, 4 4 6 4 7, 7 9 9 11 13, 12 13 14 13 16 13]

Guitar II: [Staff with notes and fret numbers: 6 6 6 6 6 6 6, 14 12 12 12, (Bottle Neck)]

Bass: [Staff with notes and fret numbers: 6 6 6 6 6 6 6, 2 2 2 2 2 2 2 2, % % %]

Drums: [Staff with drum notation]

76

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is E major (three sharps: F#, C#, G#), and the time signature is 4/4. The score begins with a vocal line featuring a melodic phrase in E major, followed by a guitar solo in the first staff. The guitar solo is characterized by a series of eighth and sixteenth notes, with a prominent "1.2.3" marking above the first measure. The second staff, labeled "Other," contains a melodic line that mirrors the vocal melody. The third staff, labeled "Guitar I," features a complex, fast-paced solo with many sixteenth and thirty-second notes, including a "1.2.3" marking. The fourth staff, labeled "Guitar II," contains a melodic line that complements the guitar solo. The fifth staff, labeled "Bass," features a simple, steady bass line. The sixth staff, labeled "Drums," features a simple, steady drum pattern. The score is written in a clear, professional notation style, with all parts clearly labeled and the key signature and time signature indicated at the top.

F# E F#

Vocal

Other

Guitar I

T  
A  
B

9 11 11 11 11 9 12 11 11 11 9 12 11 9 9 12 11 9 9 12 11 11 9 11 9

Guitar II

T  
A  
B

Bass

T  
A  
B

Drums

4

4

E F# E

Vocal

Other

Guitar I

T  
A  
B

4

4

11 9 11 11 11 11 11 9 11 9 11 11 11 11 11 9 11 11 11 11 11 11 9 11 7

Guitar II

T  
A  
B

Bass

T  
A  
B

Drums

# BIG BAD BILL (IS SWEET WILLIAM NOW)

ビッグ・バッド・ビル

Words & Music by Jack Yellen and Milton Ager

古いジャズのスタイルでの演奏だ。クラリネットも入れられており、雰囲気のあるプレイを行っている。ペースはウッド・ベース、ドラムもブラシを使っている演奏だ。リズムは8分音符が3連符のノリの、いわゆる“シャッフル・ビート”というやつだ。ギターはエレクトリックだが、そのサウンドは非常にナチュラルなもので、まるでアコースティック・ギターに近いものになっている。昔のジャズによくあったような、4ビートのカッティングを行っているが、アクセントを2拍と4拍につけるようにするのがポイントだ。クラリネットは、サンプリング・シンセなどで代用できるように譜面は実音で書かれている。本物のクラリネットを

使うときは、譜面よりも1音上の高さに移調して演奏するとよいだろう。軽快なテンポで演奏されているが、□の直前ではリタルダンドしているので注意しよう。ここはボーカルのメロディーに合わせるようにして、呼吸の合った演奏を心がけたい。ギターはすべてコード・カッティングを行っているだけだが、このコードは決して6弦全部を鳴らすのではなく、軽い感じになるように、3〜4音だけ鳴らすようなつもりで弾くようにしよう。テンションなどを使った複雑なコードはほとんどないので、コード・チェンジもスムーズに行なうようにしたい。

78

Intro.

N.C. F Dm G7 C F C

< Clarinet >

< Ac. Bass >

< Brush >

The musical score is arranged in six staves. The top staff is for the Vocal line, which includes a key signature change to one flat and a time signature of 4/4. The second staff is for the Clarinet, showing a melodic line with a key signature change to one flat. The third and fourth staves are for Guitar I and Guitar II, respectively, showing chordal accompaniment with a key signature change to one flat. The fifth staff is for the Bass, showing a walking bass line with a key signature change to one flat. The bottom staff is for the Drums, showing a brush pattern with a key signature change to one flat. The score includes an introduction and a main section with various musical notations and chord changes.

Chord progression: F Dm G7 C F F7 A7

**Vocal**

**Other**

**Guitar I**

T: 6 5 7 8 6 7 3 3 1 0 6 5 8 10 12  
 A: 7 8 7 8 4 3 2 0 7 5 8 11 12  
 B: 8 8 5 3 2 3 8 7 12 12

**Guitar II**

T: - - - - -  
 A: - - - - -  
 B: - - - - -

**Bass**

T: 3 0 0 3 3 3 3 4 0 2  
 A: - - - - -  
 B: - - - - -

**Drums**

Drum notation (Z) across five measures.

Chord progression: A7 B<sup>b</sup> G7 F

**Vocal**

**Other**

**Guitar I**

T: 7 8 7 8 6 5 7 8 6 5  
 A: 7 8 7 8 6 5 7 8 6 5  
 B: 8 8 5 3 2 3 8 7 12 12

**Guitar II**

T: - - - - -  
 A: - - - - -  
 B: - - - - -

**Bass**

T: 2 4 0 3 1 3 4 0 0 3 4  
 A: - - - - -  
 B: - - - - -

**Drums**

Drum notation (Z) across four measures.

Chord progression: D7 G7 C F Dm

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Detailed description: This system contains measures 1 through 4. The vocal line has whole rests. The 'Other' part has a melodic line. Guitar I has chords and some single notes. Guitar II has whole rests. The bass line has a simple harmonic accompaniment. The drums play a steady eighth-note pattern in measures 1-3, followed by a double bar line in measure 4.

Chord progression: G7 C A F A7 D

**Vocal**

Well way down yon - der in Louis - ville Lived a cat named

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Detailed description: This system contains measures 5 through 8. The vocal line enters in measure 5 with the lyrics 'Well way down yon - der in Louis - ville Lived a cat named'. The 'Other' part continues its melodic line. Guitar I has chords and some single notes. Guitar II has whole rests. The bass line has a simple harmonic accompaniment. The drums play a steady eighth-note pattern in measures 5-7, followed by a double bar line in measure 8.

**Vocal**

D G C F Dm

Big Bad Bill I want to tell you\_\_\_ Oh the cat was rough and tough\_\_\_ He could

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

G C B F A7 D

strut his staff\_\_\_ Had the whole\_\_\_ town scared to death\_\_\_ When he walked by they all

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chord progression: D, G7, C7, B7

Vocal: held their breath He's a fight - ing man, sure e-nough —

Other: (Instrumental accompaniment)

Guitar I: (Instrumental accompaniment with fret numbers 3, 4, 5, 3, 2, 2, 1)

Guitar II: (Instrumental accompaniment)

Bass: (Instrumental accompaniment with fret numbers 2, 4, 0, 0, 3, 5, 3, 0, 4, 3, 2)

Drums: (Instrumental accompaniment)

Chord progression: C7, Gm7, D, Gm7, G7(-9) rit.

Vocal: And then Bill — got him-self a wife — Now he leads a diffe-rent

Other: (Instrumental accompaniment)

Guitar I: (Instrumental accompaniment with fret numbers 3, 2, 3, 3, 3, 3, 3, 3, 6, 4, 6, 5)

Guitar II: (Instrumental accompaniment)

Bass: (Instrumental accompaniment with fret numbers 3, 3, 3, 0, 0, 0, 3, 0, 4)

Drums: (Instrumental accompaniment)



Chords: C, Caug7, C F, C, F, Dm

Tempo: *a tempo*

Vocal: life \_\_\_\_\_ Big Bad Bill is Sweet Willi - am now \_\_\_\_\_

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers: 0, 2, 3, 6, 5, 7, 8, 1, 0, 2, 3, 6, 5, 7, 8, 6, 7, 5]

Guitar II: [Musical notation]

Bass: [Musical notation with fret numbers: 0, 10, 3, 0, 3, 0, 3, 0]

Drums: [Musical notation with 'x' marks for hits]

Chords: G7, C, F, F7, A7

Vocal: Marri - ed life done changed him some - how

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers: 3, 3, 4, 3, 5, 1, 0, 2, 3, 6, 5, 7, 8, 6, 8, 7, 8, 10, 12, 11, 12]

Guitar II: [Musical notation]

Bass: [Musical notation with fret numbers: 3, 3, 3, 3, 3, 3, 3, 4, 0, 1, 2, 2, 4]

Drums: [Musical notation with 'x' marks for hits]

Vocal: A7 B<sup>b</sup> G7 F  
 He's the man the town used to fear Now they all call him Sweet Pa - pa

Other:

Guitar I:

Guitar II:

Bass:

Drums:

Vocal: D G7 C  
 Will - ie Dear Strong - er than Sam - son I dec - lare Till a brown skin wo - man

Other:

Guitar I:

Guitar II:

Bass:

Drums:

**Vocal** C F C F Dm

bobbed his hair ——— Big Bad Bill don't fight a - ny - more ———

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

85

**Vocal** G7 C F F7 A7

No no no ——— (He's) doin' the dish - es ——— (and) mop - pin' up that floor ——— Yes he

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chorus

Vocal

A7 B<sup>b</sup> G7 F

is Well he used to go out drink in' look-in' for a fight Now he got-ta see that Sweet wo-man

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D G7 C F Dm

eve-ry night Big Bad Bill is Sweet Willi-am now

Other

Guitar I

Guitar II

Bass

Drums

Chords: G7 C E F C F Dm

Vocal: Oh \_\_\_\_\_ play it boys

Other: [Melodic line]

Guitar I: [Fingerings: 3 4 3, 1 2 0 3, 6 5 7 8, 1 0 2 3, 6 5 7 8, 6 7 5]

Guitar II: [Empty staff]

Bass: [Fingerings: 0, 3, 3, 3, 0, 3, 0]

Drums: [Rhythmic notation with 3-measure groups]

Chords: G7 C F F7 A7

Vocal: [Empty staff]

Other: [Melodic line]

Guitar I: [Fingerings: 3 4 3, 1 2 0 3, 6 5 7 8, 8 7 8, 10 12 11 12]

Guitar II: [Empty staff]

Bass: [Fingerings: 3, 3, 3, 3, 3 4 0 1, 2, 2 4, 0, 2 0]

Drums: [Rhythmic notation with 3-measure groups]

Chord progression: B<sup>9</sup> G7 F D G7

Vocal: Oh \_\_\_\_\_ yeah,

Other: [Melodic line]

Guitar I: [Chords: B<sup>9</sup>, G7, F, D, G7]

Guitar II: [Empty staff]

Bass: [Bass line]

Drums: [Drum line]

Chord progression: G7 C F F

Vocal: Woo, I \_\_\_\_\_

Other: [Melodic line]

Guitar I: [Chords: G7, C, F]

Guitar II: [Empty staff]

Bass: [Bass line]

Drums: [Drum line]

C F Dm G7 C F F7

Vocal

like that, yeah

Other

Guitar I

Guitar II

Bass

Drums

A7 B<sup>b</sup> G7 F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: D G7 C F Dm

Vocal: Ah

Other: (Melodic line)

Guitar I: (Fingerings: 7 5 7 5, 3 3 4 3, 1 0 2 3, 6 5 7 8, 6 7 7 5)

Guitar II: (Fingerings: 0, 3, 3, 3)

Bass: (Fingerings: 0, 3, 3, 3)

Drums: (Fingerings: 3, 3, 3, 3)

Chord progression: G7 C G F C F Dm

Vocal: Well Big Bad Bill don't fight a - ny - more

Other: (Melodic line)

Guitar I: (Fingerings: 3 3 4 3, 1 0 2 3, 6 5 7 8, 1 0 2 3, 6 5 7 8, 6 7 7 8)

Guitar II: (Fingerings: 0, 5, 3, 5, 5, 0, 3, 0)

Bass: (Fingerings: 0, 5, 3, 5, 5, 0, 3, 0)

Drums: (Fingerings: 3, 3, 3, 3)



Chords: G7, C, F, F7, A7

Vocal: No he don't \_\_\_\_\_ He's doin' the dish - es \_\_\_\_\_ (and) mop-pin' up that floor \_\_\_\_\_ Yes he

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers: 3, 4, 5, 2, 0, 6, 5, 7, 0, 8, 7, 10, 11, 12]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers: 3, 3, 3, 3, 3, 4, 0, 1, 2, 2, 4]

Drums: [Musical notation with 3/4 and 4/4 time signatures]

91

Chords: A7, B<sup>b</sup>, G7, F

Vocal: is Well he used to go out drink - in', look in' for a fight Now he got - ta see that sweet wo - man

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers: 10, 11, 12, 7, 8, 7, 9, 6, 5, 7, 8]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers: 0, 2, 0, 1, 3, 4, 0, 0, 3, 3, 4]

Drums: [Musical notation with 3/4 and 4/4 time signatures]

Chord progression: D, G7, C, F, F7

Vocal: eve - ry night — Big Bad Bill is Sweet Willi - am now Doin' the

Other: [Instrumental accompaniment]

Guitar I: [Instrumental accompaniment]

Guitar II: [Instrumental accompaniment]

Bass: [Instrumental accompaniment]

Drums: [Instrumental accompaniment]

Chord progression: D7, G7, C, F, F7

Vocal: dish - es Big Bad Bill is Sweet Willi - am now — Moppin' up that

Other: [Instrumental accompaniment]

Guitar I: [Instrumental accompaniment]

Guitar II: [Instrumental accompaniment]

Bass: [Instrumental accompaniment]

Drums: [Instrumental accompaniment]

Chord progression: D7, G7, C, F, F7

Vocal: floor Big Bad Bill is Sweet Willi - am now

Other: [Instrumental line]

Guitar I: [Instrumental line with fret numbers]

Guitar II: [Instrumental line]

Bass: [Instrumental line with fret numbers]

Drums: [Instrumental line]

Chord progression: B<sup>b</sup>, B<sup>b</sup>m, F

Vocal: Jah! Yeah!

Other: [Instrumental line]

Guitar I: [Instrumental line with fret numbers]

Guitar II: [Instrumental line]

Bass: [Instrumental line with fret numbers]

Drums: [Instrumental line]

# THE FULL BUG

ザ・フル・バグ

Words & Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

ギター、ベースのチューニングはノーマルより $\frac{1}{4}$ 音程度下げられているので注意。図Aの部分のギターは、アコースティック・ギターを使っている演奏だ。ここは指を使ってピッキングしており、時々指で弦を引っかけるようにしてアクセントをつけている。図Bの直前からエレクトリック・ギターがスタートしている。ここはアーミング・プレイからのスタートだ。このギターは、かなり強力なディストーションがかけられたものであり、ベースやドラムもパワフルな演奏になっている。図Cのギターの譜面で○印のつけられている音は、ピッキング・ハーモニクスを行っているものだ。これは、ピッキングと同時にピックを持つ右手の親指を弦に当てるようにしているもので、ここではかなり力強くピッキングしているようだ。ドラムのリズム・パターンはシンプルなものだ

が、ハイハットを少しオープンギミにして、カー杯叩くようにしたい。図Dはギター・ソロだ。2音を使った3連符の連続からソロ・フレーズはスタートしている。このソロでは、スピード感のあふれるフレーズを弾いており、図Eの5～8小節目などではスライドやハンマリングといった左手のテクニックをうまく使って、流れるような速弾きを行っている。ここはフィンガリングに気をつけて、一気に弾ききるようにしたい。図Fの9～12小節目は、ベースやドラムとのユニゾン・プレイだ。ここは正確なリズムでしっかりと合わせてもらいたい。図Gはハーモニカのソロだ。ここでは、Gのキーのブルース・ハーブが使われており、D $\sharp$ や、A $\sharp$ の音は、それぞれE、Bの音をベンディングして鳴らしている。

94

(Tuning = Slight Down)

A (♩ = ♩<sup>3</sup>)  
E

Vocal

Woo Now, yeah, now

Other

Guitar I

Guitar II

<A. Gt.>

Bass

Drums

E

Vocal

Woo

Now now tell you now—

(When) you

Other

Guitar I

Guitar II

Bass

Drums

95

E

Vocal

come to my door—

It— don't

let you pass

Got (a)

Other

Guitar I

Guitar II

Bass

Drums

E

Vocal

bad little woman \_\_\_\_\_ Gonna bite your ass \_\_\_\_\_ Yeah \_\_\_\_\_

Other

Guitar I

Guitar II

Bass

Drums

E

Vocal

\_\_\_\_\_ (it) won't let you pass \_\_\_\_\_ Ah \_\_\_\_\_ tell

Other

Guitar I

Arm

Arm

Guitar II

\_\_\_\_\_ <A. Gt.> \_\_\_\_\_

Bass

Drums

**Vocal** B E — you, woh Ah —

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

97

**Vocal** E Have mer-cy, sweet -

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

♩ 1 (with Repeat)

C E

A

98

A

E

Vocal

heart tion, you member when you follow girl Wo - man, all you're sen sa tio - nal And Ba - by, make the best Bend ing

Other

Guitar I

Guitar II

Bass

Drums

Vocal

good as it can get, oh  
this gets bet - ter yet, oh  
what you have in hand, oh  
o - ver is - n't planned, oh

Other

Guitar I

Guitar II

Bass

Drums



1 2

E

Vocal

yeah  
yeah  
yeah  
yeah

My ins - pi ra  
Just re -

1.) all your dreams and vi -  
Well 2.3.) Looks just like an an -

Other

Guitar I

Guitar II

Bass

Drums

99

A E A

Vocal

- sions \_\_\_\_\_ Are \_\_\_\_\_ ma - ga - zine \_\_\_\_\_ No this ain't te - le - vi -  
- gel \_\_\_\_\_ But an - gel's talk - in' trash \_\_\_\_\_ You make con - ver - sa -

Other

Guitar I

Guitar II

Bass

Drums

**Vocal**

A E D

- sion But it's more than it seems  
- tion But she's listen - ing to your cash }

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vib.

Vib.

4

100

**Vocal**

E D B

Tak - ers need and give up This much you un - der - stand

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

B

All I want to give you, babe

2.3.) woman

Is the best part of a man, woman

E

**Other**

**Guitar I**

T A B

11<sub>7</sub> 9<sub>7</sub> 12<sub>7</sub> 11<sub>7</sub> 9<sub>7</sub> 5 5

**Guitar II**

T A B

**Bass**

T A B

2 2 2 2 2 2 2 2 2 2 4 0 4 2 2 2 2 2 2

**Drums**

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**F** **E**

yeah

Let me show

Coda 1

B

E G

Vocal

Is the best part of a man, \_\_\_\_\_ yeah

Other

Guitar I

Guitar II

Bass

Drums

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The musical score is arranged in five staves. The top staff is for the Vocal part, with a treble clef and a key signature of one sharp (F#). The second staff is for the Other part, also with a treble clef and a key signature of one sharp. The third staff is for Guitar I, with a treble clef and a key signature of one sharp. The fourth staff is for Guitar II, with a treble clef and a key signature of one sharp. The fifth staff is for the Bass part, with a bass clef and a key signature of one sharp. The sixth staff is for the Drums part, with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and fingerings. The guitar parts feature complex fingerings and techniques like vibrato and bends. The bass part includes a double bass line with a key signature change. The drums part features a complex rhythm with various drum notations.

**N. C.**

**Vocal**

Oh

**Other**

<Harmonica>

**Guitar I**

**Guitar II**

**Bass**

**Drums**

The musical score is for a piece titled "N. C." and is arranged for a six-piece band. The score is written in treble and bass clefs with a key signature of one sharp (F#). The instruments and their parts are as follows:

- Vocal:** The vocal line begins with a whole rest, followed by a half note F#4, and then a whole note E5. The lyrics "Oh" are written below the staff.
- Other:** The other part (likely Harmonica) begins with a whole rest, followed by a half note F#4, and then a series of eighth notes: G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126

Music score for the first system, measures 1-4. The key signature is one sharp (F#).

**Vocal:** Notes are on E4, A4, and E5. Lyrics: "woo" under A4, "Ah" under E5.

**Other:** Rests in measures 1-2, then eighth-note runs in measures 3-4.

**Guitar I:** Treble and Bass staves. Treble has vibrato markings. Fingering: 5, 2, 0, 5, 0, 5, 0, 5, 5, 7, 7, 5, 7, 5, 10, 5, 9, 5, 10, 5, 7, 5, 5.

**Guitar II:** Treble and Bass staves, all rests.

**Bass:** Treble and Bass staves. Treble has eighth-note runs. Fingering: 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 3, 4, 0, 0, 0, 0, 2, 2, 2, 2, 2, 2, 2, 2.

**Drums:** Treble and Bass staves. Treble has eighth-note patterns. Measure 4 ends with a double bar line.

Music score for the second system, measures 5-8. The key signature is one sharp (F#).

**Vocal:** Notes are on E4, D4, and E5. Lyrics: "woo" under D4, "woo" under E5.

**Other:** Eighth-note runs in measures 5-8.

**Guitar I:** Treble and Bass staves. Treble has vibrato markings. Fingering: 5, 2, 0, 5, 0, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 10, 5, 9, 5, 7, 5.

**Guitar II:** Treble and Bass staves, all rests.

**Bass:** Treble and Bass staves. Treble has eighth-note runs. Fingering: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 3, 4, 0.

**Drums:** Treble and Bass staves. Treble has eighth-note patterns. Measure 8 ends with a double bar line.

D B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Love that woman, heart and soul —

**Vocal**

A E

Is the grove, on the go, you know, oh

**Other**

**Guitar I**

**TAB**

5 7 10 5 5 10 10 5 5 7 7 5 7 5 5 0 7 0 5

H P H P

**Guitar II**

**TAB**

**Bass**

**TAB**

**Drums**

106

**Vocal**

E

yeah When you come to my door It won't

**Other**

**Guitar I**

**TAB**

5 7 0 7 7 5 7 5 5 0 7 0 5 3 7 5 7 4 4 5 7 5 5 0 7 0 5

H P HC+D 3 H P HC+D 3 H P

**Guitar II**

**TAB**

**Bass**

**TAB**

**Drums**



**Vocal**

E A

let you pass — Got a bad little woman Gonna bite your ass —

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

E A

woo — for — sure Ah —

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Coda 2

B

E

Vocal

Is the best part of a man,

Other

Guitar I

Guitar II

Bass

Drums

108

Vocal

yeah Best part of a man

Other

Guitar I

Guitar II

Bass

Drums

Repeat & Fade Out

# HAPPY TRAILS

ハッピートレイルズ

Words & Music by Dale Evans

この曲は、ボーカルだけによるコーラスだ。かなりコミカルな演奏ではあるが、ベース・パート、バックিং・パート、ソロ・パートなど、すべてボーカルだけで演奏しており、メンバーの息の合ったところを聴かせている。やはり全員がコーラスできるバンドは、こんな演奏もできてしまうというわけだ。Introから④の部分までの下段のパートは、ベース・パターンをスキヤットで歌っているものだ。このパートは微妙な音程が多いので、特に難し

いパートといえるだろう。③の部分の下段はソロ・パートだ。ここはリズムをあまり気にせずに自由に歌っているようだ。上段はきれいなハーモニーでコードのバックングを行っているが、ソロ・パートとタイミングを合わせるように歌おう。④は③と同様のパターンだ。短い曲だが、きれいにハーモニーが決まれば、非常に心地良いサウンドになるだろう。

Intro. (♩=♩<sup>3</sup>)

Vocal N.C. A Hap-py trails to you Un -

Vocal Um Bon - ba - di - la bon - ba - di - la bon - ba - di - la bon - ba - di - la Bon - ba - di - la bon - ba - di - la bon - ba - di - la bon - ba - di - la

Vocal Bm Bang E E7 Cdim - til we me a - gain Hap - py trails to you Keep smil - ing un - til

Vocal Bon - ba - di - la bon - ba - di - la bon - ba - di - la di - la - di - la Bon - ba - di - la bon - ba - di - la bon - ba - di - la bon - ba - di - la bon - ba - di - la

Vocal A B D F# B E7 then Woo Ah

Vocal ben Who cares a - bout the Clouds When we're to - ge - the Just sing a song And think 'bout sun - ny wea - - ther

Vocal E7 A F# G A Bm Bm7 A Hap - py trails to you Till we meet a - gain

Vocal Bon - ba - di - la bon - ba - di - la bon - ba - di - la Bon bon pan, pa, pa, pa, pa, pan, a - gain